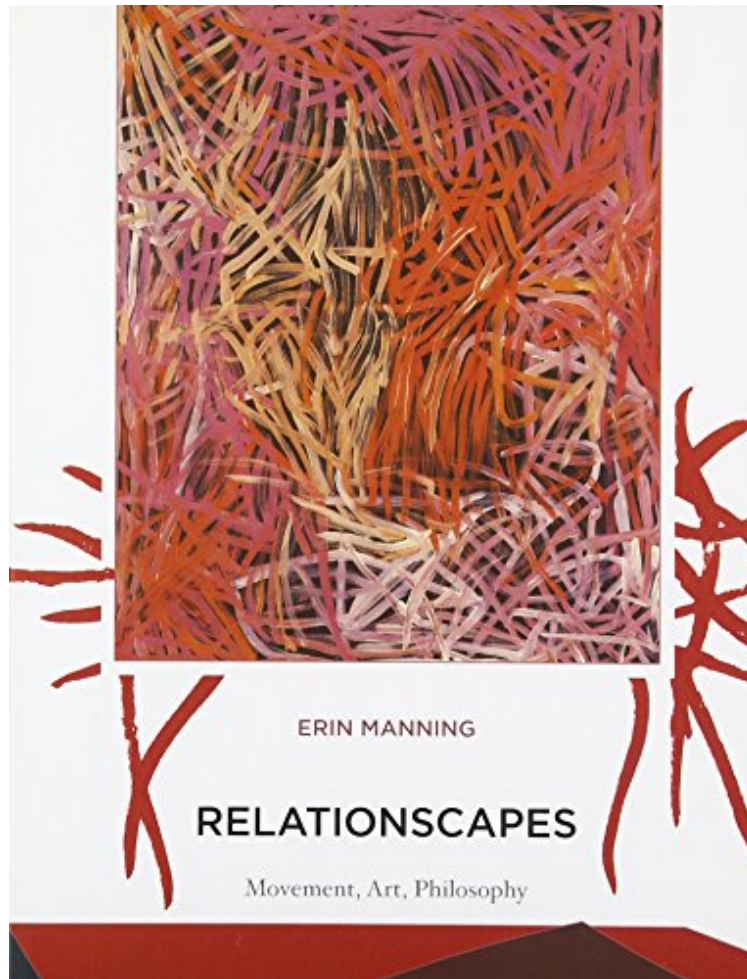


(Free) Relationscapes: Movement, Art, Philosophy (Technologies of Lived Abstraction)

## Relationscapes: Movement, Art, Philosophy (Technologies of Lived Abstraction)

*Erin Manning*

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**Erin Manning : Relationscapes: Movement, Art, Philosophy (Technologies of Lived Abstraction)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Relationscapes: Movement, Art, Philosophy (Technologies of Lived Abstraction):

0 of 1 people found the following review helpful. delightfulBy joanette seidenThe notion of movement is changed forever after reading this analysis. Same goes for Art and Photography.Book arrived in excellent condition and within the estimated time frame.0 of 0 people found the following review helpful. To Think through Movement; To Move through Thought...By StreetlightReaderHow does one come to grips with process? How does one capture a movement? Hitch the implacable? A: You move along with it, blend with its forces, enter into a mutual becoming and make of oneself a line in the flux and tapestry of striations. To think not of movement, but with movement. This is the

task that Erin Mannings *Relationescapes* sets itself, poised as it is at the nexus of dance, art, film, and philosophies of process. Less a book of exposition and analysis, *Relationescapes* is instead a guide to a certain conduct of thought: not 'what' to think but 'how' to think is at stake in this book. Indeed, to see - or rather to feel - the universe through Mannings touch is to feel a universe in constant composition, suffused with tendencies and articulations-in-the-making that never quite congeal into isolated terms without relations. Hence: relationescapes. To be is to be implicated and folded through fields of individuation always in excess of any one identity: to be composed by relations, rather than merely entering into them from without, as it were. And it is to these vital fields of excess, this virtual overhang of actual occasions that Manning so vividly draws our attention to through her discussions - demonstrations, really - of movement and affect in the choreography of Anne Terese De Keersmaeker, the animate sculptures of David Spriggs, the chronophotography of Etienne-Jules Marey, and even the cinema of Nazi filmmaker Leni Riefenstahl. This is, after all, just what the book's subtitle promises: philosophy, art, and movement, imbricated in an intellectual performance - a graphic choreography - performed by Manning herself. As far as the philosophy goes, Manning does not so much read the tradition as much as she puts it to work: the concepts of Alfred Whitehead (whom she accidentally calls Albert Whitehead at one point!), Gilles Deleuze, Gilbert Simondon and William James are drawn into a singular constellation of Mannings making, resonating and playing off each other in order to be folded into her already richly composed chronicle. And of course, more than a mere synthesis, Mannings own originality shines through as well, with her development of a vocabulary of incipency, pre-acceleration and intervals, allowing the force of her thought to be felt in its own right, expanding upon and deepening the many insights offered by the intellectual inheritance she draws upon. It should be said though, that to the degree that *Relationescapes* is in fact something of a performance, its dazzling ornateness can be as exhausting as it is exhilarating. Mannings poetics, while playful, constantly turn on flourishes of expression eschew explanation in favour of illustration. This is in line with Mannings attempt at worlding through words, but endless novelty brings with it its own measure of readers fatigue. Still, at its best, *Relationescapes* is a sparkling example of what process philosophy, done well, can achieve. Mannings treatment of Australian aboriginal art (like the gorgeous Emily Kngwarreye painting that adorns the cover), and her sympathetic engagement with autistic experience are two particularly striking instances of exactly this. This is a philosophy-in-the-making all the more interesting for attending to its own vertiginous becoming.

1 of 10 people found the following review helpful.  
Attempting to develop a theory of the incipency of movement  
By ROROTOKO "Relationescapes" is on the ROROTOKO list of cutting-edge intellectual nonfiction. Professor Manning's book interview ran here as the cover feature on April 14, 2010.

A new philosophy of movement that explores the active relation between sensation and thought through the prisms of dance, cinema, art, and new media. With *Relationescapes*, Erin Manning offers a new philosophy of movement challenging the idea that movement is simple displacement in space, knowable only in terms of the actual. Exploring the relation between sensation and thought through the prisms of dance, cinema, art, and new media, Manning argues for the intensity of movement. From this idea of intensity -- the incipency at the heart of movement -- Manning develops the concept of preacceleration, which makes palpable how movement creates relational intervals out of which displacements take form. Discussing her theory of incipient movement in terms of dance and relational movement, Manning describes choreographic practices that work to develop with a body in movement rather than simply stabilizing that body into patterns of displacement. She examines the movement-images of Leni Riefenstahl, Etienne-Jules Marey, and Norman McLaren (drawing on Bergson's idea of duration), and explores the dot-paintings of contemporary Australian Aboriginal artists. Turning to language, Manning proposes a theory of prearticulation claiming that language's affective force depends on a concept of thought in motion. *Relationescapes* takes a "Whiteheadian perspective," recognizing Whitehead's importance and his influence on process philosophers of the late twentieth century -- Deleuze and Guattari in particular. It will be of special interest to scholars in new media, philosophy, dance studies, film theory, and art history.

What commonalities do the Aboriginal paintings by Dorothy Napangardi, Emily Kwyame, and Clifford Possum share with the Western images of McLaren, Leni Riefenstahl, and David Spriggs? Each artist's production, as explored by Manning, unfolds a topology of the mind, an elasticity of movement between feeling and thinking. Manning's writing is itself a bath of sensory experiences as she brings these art pieces to life. *Relationescapes* creates ephemeral anchors for new journeys. (Barbara Glowcsewski, author of the Dream Trackers digital project, senior researcher at the Laboratory of Social Anthropology, Collège de France) A groundbreaking work! There is currently no book I know of like it in the thoroughness, depth, and sweep. *Relationescapes* offers a unique approach to a central series of issues in both continental philosophy and cultural theory. (Andrew Murphie, School of English, Media, and Performing Arts, University of New South Wales) About the Author Erin Manning holds a University Research Chair in the Faculty of Fine Arts at Concordia University in Montreal. She is director of the Sense Lab and the author of *Politics of Touch: Sense, Movement, Sovereignty and Ephemeral Territories: Representing Nation, Home, and Identity in Canada*.